UNITED NATIONS

NEW YORK

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PREAMBLE TO THE CHARTER OF THE UNITED NATIONS

WE THE PEOPLES OF THE UNITED NATIONS

DETERMINED to save succeeding generations from the scourge of war, which twice
in our lifetime has brought untold sorrow to mankind, and
to reaffirm faith in fundamental human rights, in the dignity and worth of the human person,
in the equal rights of men and women and of nations large and small, and
to establish conditions under which justice and respect for the obligations
arising from treaties and other sources of international law can be maintained, and
to promote social progress and better standards of life in larger freedom,

AND FOR THESE ENDS to practice tolerance and live together in peace with one another as good neighbors, and
to unite our strength to maintain international peace and security, and to ensure,
by the acceptance of principles and the institution of methods,
that armed force shall not be used, save in the common interest, and
to employ international machinery for the promotion of the economic and social advancement of all peoples,

HAVE RESOLVED TO COMBINE OUR EFFORTS TO ACCOMPLISH THESE AIMS.

Accordingly, our respective Governments, through representatives assembled in the city of San Francisco,
who have exhibited their full powers found to be in good and due form,
have agreed to the present Charter of the United Nations
and to hereby establish an international organization to be known as the United Nations.

OYL 9534 BOX 62

A Foreword . . .

"Faith is a thing that's four-square", said Robert Herrick when he wrote his "Hesperides" in 1648.

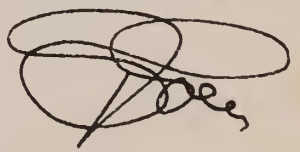
That is how we feel as, today, a little more than 300 years later, we send out to you this picture book of the home of the United Nations—its Headquarters in New York.

The buildings you see in these pages stand foursquare on the Banks of the East River. We have faith that they will become for you, as they are for us at the United Nations, the symbol of mankind's undaunted struggle towards a world of peace and kindliness, where everyone has enough to eat and no one is afraid any more.

That is what the address "United Nations, New York" has come to mean to us who work there. We hope and believe that it will mean the same thing to you as you get to know the United Nations and its Headquarters better.

It is, after all, your United Nations and your Headquarters—the Headquarters of all people all over the world who are resolved in their hearts to put the words of the United Nations Charter into practice "and live together in peace with one another as good neighbours . . ."

We urge you to come and see your Headquarters whenever you can, and to tell other people who are far away about it and about the work we try to do there, so that together we may keep our faith in the United Nations foursquare, and send its message of peace and goodwill to the four corners of the earth.



B. Cohen

Assistant Secretary-General of the United Nations for Public Information

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UNITED NATIONS HEADQUARTERS.
Viewed from the East River, which links New York Bay with Long Island Sound.
The Secretariat Building is thirty-nine stories high.

THE UNITED NATIONS HEADQUARTERS

The *Conference Building* is situated on the East River side of the Headquarters area. It is a long, low-lying structure which contains three main chambers—for the Economic and Social, Trusteeship, and Security Councils. Each has similar dimensions—72 feet wide by 135 feet long, with 24-feet ceilings—and is equipped with interpreters', radio, television and film booths. Office space for the Secretariat services flanks each Council Chamber. Two delegates' lounges are situated at opposite ends of the building with windows giving on to the East River.

Directly beneath the Council Chambers are the large conference halls and six smaller rooms serving the main committees of the General Assembly and their sub-committees. Exits from this area lead onto the Promenade extending the length of the site.

On the fourth floor of the Conference Building is a cafeteria for Secretariat personnel, a delegates' restaurant, and two private dining rooms, all overlooking the river. Much of the mechanical equipment, including the huge refrigerating plant controlling the air conditioning throughout the whole group of buildings, is located on the lower levels of the Conference Building. Here also, below street level, are the maintenance workshops of a complete fire-fighting unit; a large printing works and document reproduction section, and an underground garage with parking space for 1,500 cars.

UNITED NATIONS HEADQUARTERS.
The General Assembly Hall, which has a seating capacity of 2,000.
The murals on either side of the hall are by the French artist Léger.

THE UNITED NATIONS HEADQUARTERS

The vost scale of the acoustically perfect *General Assembly Meeting Hall,* 165 feet long by 115 feet wide with a 75-foot ceiling, creates a dramatic setting for the Assembly. In the dome, a circular skylight four feet in diameter admits a single shaft of sunlight.

The delegates' area, set beneath the domed ceiling, contains ten rows of bleoched wood desks and blue upholstered chairs facing a roised speoker's rostrum ond podium. The grey-blue wall behind the President's podium contains circular golden shields for the coots of orms of the Member States, with the United Nations emblem in the center. Fluted wooden bottens covered with gold leaf form the side walls from the dome downwords. On the lower level of each side wall ore two tiers of glass-enclosed booths for broadcosters and interpreters.

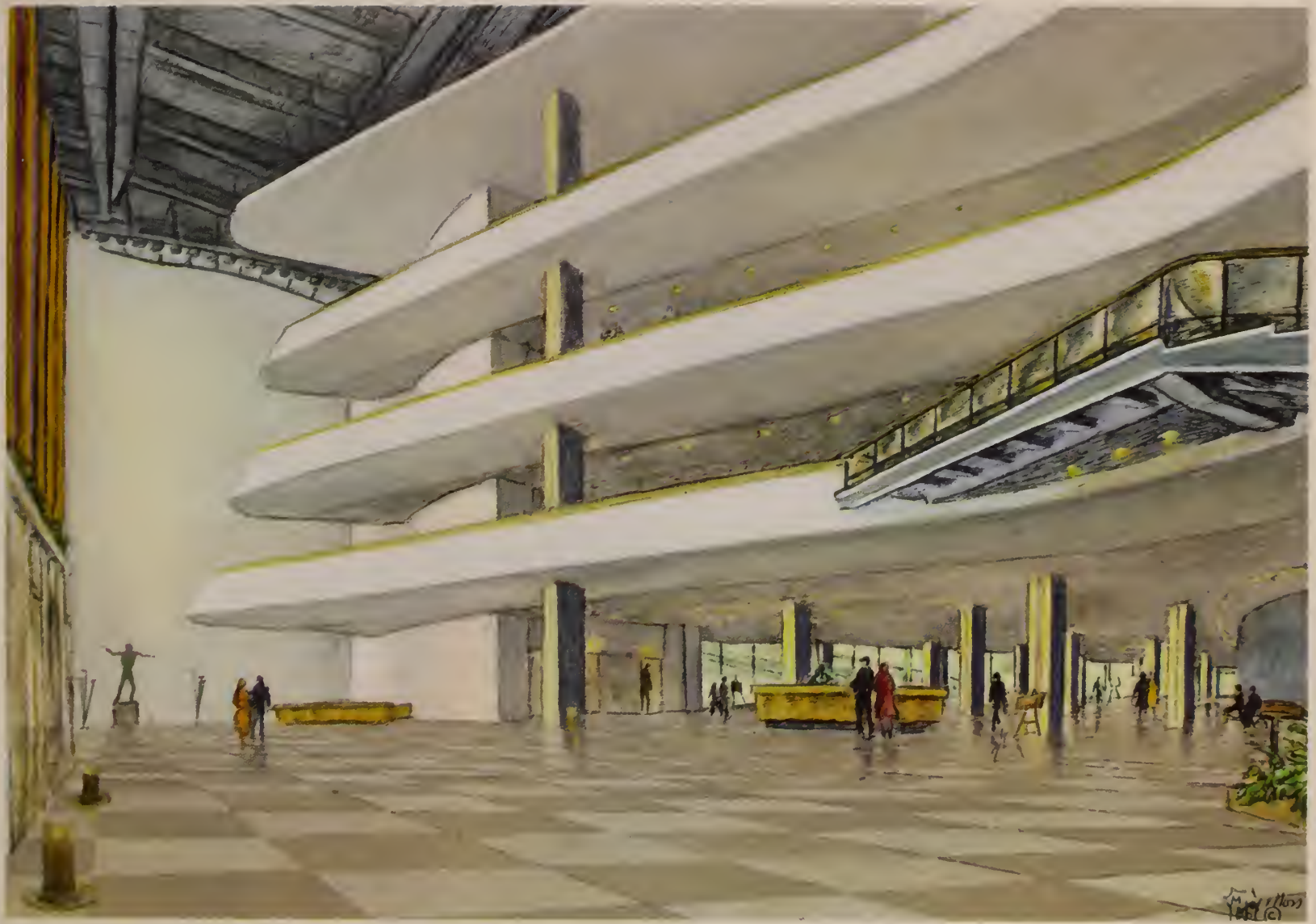
Seats for observers, guests, the press, and the public rise gradually to the reor of the hall whose side walls are decorated with murals by the French artist Fernand Léger. Altogether there are 750 seats for delegates, 270 seats for observers, 234 for the press and 816 for the public.

UNITED NATIONS HEADQUARTERS.
The circular pool in front of the Secretariat Building.
It was donated by the children of the United States and its territories.

THE UNITED NATIONS HEADQUARTERS

The circular reflecting pool and fountain in front of the *Secretariat Building*, a gift from the children of the United States and its territories, has alternate serpentines of black pebbles and crushed white marble. The pebbles are from the Island of Rhodes, and were donated to the United Nations by the Greek Government.

The east-west façades of the thirty-nine story Secretariat Building are surfaced with blue-green glass and aluminum. The windows absorb heat and reduce solar radiation for the functianal uncluttered interior with affices served by an air-conditianing system permitting individual control of each room to a twelve degree variation. The north and sauth ends are solid grey Vermant marble.



UNITED NATIONS HEADQUARTERS.
Main Lobby and Public Entrance of the General Assembly Building.
Here are permanent United Nations exhibits.

THE UNITED NATIONS HEADQUARTERS

The visitors' entrance to the United Nations Headquarters is at the north end of the marble and limestone General Assembly Building whose low, sweeping lines stand in sharp contrast to the 39-story Secretariat Building. Seven nickel-plated doors lead in to a lobby open to the 75-faot-high roof. The clean, madern lines of cantilevered balconies and subdued lighting produce a peaceful effect. The bronze stotue of Zeus at the eastern end of the lobby is a gift af the Greek Government.

UNITED NATIONS HEADQUARTERS.
View of the Moin Lobby of the General Assembly Building from one of the flying balconies.

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A large step-ramp leads up to the delegates' level of the General Assembly auditorium, while access ta the public galleries is provided by stairs and elevators. Below, in the lobby of the public cancourse are the United Natians Bookshop, a souvenir stand, a United Nations Postal Administration's sales counter where United Nations postage stamps may be purchased for both postage and philatelic purposes (United Nations stamps only may be used on mail pasted at the United Nations, and they are good far mail posted there only), and a shop for art and handicraft products of Member States managed by the United Nations Co-operative. Public launges, telephones and check rooms are on this floor. Stairs and ramps lead ta meeting rooms and chambers in the Assembly and Conference Buildings.

UNITED NATIONS HEADQUARTERS.
The Garden ond Promenade. The General Assembly Building is on the right.
In the background is the north façode af the Canference Building and, behind it, the tall Secretariat Building.

THE UNITED NATIONS HEADQUARTERS

Just as many of the furnishings and decorations within the United Nations were the gifts of nations and individuals, so have other gifts enhanced the beauty of the green landscaped areas which surround the buildings. American rose-grawers contributed the rose garden on the east side of the site, just north of the Conference Building.

The site af the Headquarters was the gift of John D. Rockefeller, Jr., an American financier and philanthropist. Its cast was $8,500,000. In the cornerstone of the Secretariat Building, first of the permanent buildings to be completed, Trygve Lie, the first Secretary-General of the Organization, placed copies of the United Nations Charter and the Universal Declaration of Human Rights. In the ceremony, Mr. Lie voiced the hope that the Charter might be "the faundation for as strang and true a structure of world peace as the building that rises high above us here today".

It is clear that Ira Moskowitz has a great capacity for deriving inspiration from the scenes that have meant much to him. Thus his images of the Southwest, with their dramatic rendering of the life of the Indians there, called forth the admiration of our great anthropologist John Collier, and our great painter John Sloan. Thus also his views of New York are penetrating and valuable records of the place where he lives.

The unexpected glimpses of the city may, at one moment, have an aspect of monumentality, at another, a sense of vivacity; but always the quick observation and the sensitive color tell that the artist has been directly inspired by the scene he records: that is the reason for our pleasure in these portrayals of the metropolis—so vast and, withal, so human.

Walter Pach

author of
"THE MASTERS OF MODERN ART"
"VINCENT VAN GOGH"
"THE ART MUSEUM IN AMERICA"
etc.

AVERY CLASSICS

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